A CATALOGUE

OF AN

EXHIBITION OF THE WOOD ENGRAVED WORK OF TIMOTHY COLE

AT THE

AMERICAN ACADEMY OF ARTS AND LETTERS

633 WEST 155TH STREET

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PRICE 25 CENTS

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(ACADEMY PUBLICATION NO. 55)

TIMOTHY COLE, BY WYATT EATON

(Engraved by Mr. Cole from the original painting)

FOREWORD

TIMOTHY COLE

By Robert Underwood Johnson

(Excerpts from an article which appeared in the *Art World*, October, 1916.)

Timothy Cole was brought to this country when a child in 1857. In 1868 he was apprenticed to a Chicago firm of wood-engravers, but losing all his effects—including his beloved piano and violin—in the great fire of 1871, he fortunately decided to come to New York.

After various ventures in his art Mr. Cole attracted the attention of the late Mr. A. W. Drake, superin-

tendent of the art work of *Scribner's* —now the *Century Magazine,*—and from that time his career has been one of uninterrupted success. Through the liberality of the publishers and his own sterling artistic conscience, Mr. Cole escaped all temptation to produce "pot-boilers"—the bane of so many talented artists, or even to produce work unworthy of his best efforts, and today we find him with enthusiasm unabated in the full strength of his powers and with artistic judgment and feeling matured to a rare excellence. In 1883 Mr. Cole was engaged by the Century Company to go abroad to engrave at first hand the masterpieces of painting in the galleries of Europe. The first series he undertook was the Italian, beginning with the primitives and reaching to the time of Tintoretto and Paolo Veronese.

For more than thirty-five years the beautiful wood engravings of Mr. Timothy Cole appeared with almost unbroken regularity in the monthly issues of the *Century Magazine.*

Leaving Italy, Mr. Cole went to Holland and there engraved the most notable examples of the Dutch and Flemish schools. After this in turn came the English, Spanish and French masters, and finally in 1909 he returned to this country to add to previous successes his renderings of the masterpieces in American Galleries.

Mr. Cole's reward is in his own work—in the satisfaction of pursuing and achieving, of contributing a high artistic ideal and a wealth of imperishable beauty to the finer treasures of the world, but he has not failed of ample recognition and honor. At the Chicago Exposition, in 1893, he was

awarded a gold medal, one at the St. Louis and another at the Buffalo Exposition, also a gold medal at the Paris Exhibition (American Section) 1900. In 1910 Mr. Cole received honorable mention from the Society of Arts in Paris for his Carrière subjects. He is an honorary member of the Guild of Craftsmen of London, England, and in 1906 was elected an Associate Member of the National Academy, New York, and made a full Academician in 1908. In 1912 the degree of Doctor of Arts was conferred upon him by Dickinson College. He is a member of the National Institute of Arts and Letters. In 1914 Princeton University gave him the degree of Master of Arts and was elected to the American Academy of Arts and Letters, May 23, 1913.

Mr. Cole was presented with a gold medal by the National Arts Club, New York. His address on that occasion was notable, not only as an expression of the highest artistic ideals, but for its broad philosophical and ethical trend.

Since this article was written in 1916, Mr. Cole has engraved many important blocks including Carrière's Maternité, Conrow's Washington, and in 1926 a portrait of Rodin by John Singer Sargent and the Calmady Children by Lawrence. In 1925 he engraved the book plate of the American Academy of Arts and Letters.

Although Mr. Cole is in his 75th year he is actively at work in his home just outside of Poughkeepsie and has several important blocks planned for 1927, among them the

Sargent portrait of Theodore Roosevelt, which hangs in the White House.

WOOD ENGRAVING

By Timothy Cole

The art of wood engraving—so far as it is a reproductive art—will, within another decade or so, be reckoned with the lost arts. In its present moribund condition there are yet three workers who still practice it and who manage yet to be warmed by the fire of the boxwood tree, namely: Watt, Evans and myself. We three have jocularly been styled the Three Graces—not the heathen, but the *Christian* ones: "Faith, Hope and Charity."

Watt may stand for the first of this trio since no one could be more faithful to the least line, brush-stroke, or color spot of his original. Evans, who comes after, may very well

answer to the second, since he is forever radiantly hoping to "get there," oblivious of the fact that he has long since "arrived"—typical of the true artist who, having exhausted every resource in the endeavor to achieve his aim, prayerfully *hopes* that the end may exhibit the hoped-for results. And finally (as I, by nature, am happily endowed "with malice towards none but with charity for all") I modestly come in the last of the trio, though not the least, because "the greatest of these is charity," and furthermore be it known in this connection, that it was I who discovered the peculiar value of Japan tissue paper for proving, in that it takes a more grateful, if not flattering impression than any other kind, and with the remarkable quality that, like Charity, it "covereth a multitude of sins."

Now to describe the method of making an engraving on wood. This is important for future generations, seeing that the art is not being taught any longer. There is only one place now in New York where boxwood is made up into block for engravers: J. Johnson, 125 Fulton Street, third flight up. The engraver gets his block and has a photograph put upon it of the subject he wishes to engrave, or he may draw it on the block by first whitening the surface of the wood by a very thin coat of Chinese white, and employing thin washes of India ink reinforced by lead-pencil hatchings where needed, but it is simpler to do the drawing on paper and have it transferred to the wood by photography. The boxwood maker will inform any present-day investigator or amateur where a photographer may be found who can make

photographs on wood—there are probably three in New York. But any one wishing to learn to engrave would have first to know how to handle the tool and for this it would be necessary to consult an engraver. Having acquired the knowledge, he can then devote an hour or two each day to cutting lines, between the hours he may devote to drawing, and thus in the course of a few years he will be able, by careful study of the best examples, to engrave anything.

When he has finished the engraving of his block, he can then see the effect of his subject by first blackening the surface of the lines with a camel-hair brush slightly moistened with India ink. The brush must be so dry that you can blacken the surface of the lines without any of the ink penetrating the incisions. Then when the whole of the surface is thus

treated, the block may be powdered with precipitated chalk, or better still with Pears' face powder. Then carefully wiping off the surface with the finger, the white powder will be left in the lines and the exact effect of the cutting will be revealed similar to a proof on white paper, and then you can proceed to retouch your work at leisure.

(Reprinted from the Academy's Catalogue of its Exhibition of the Graphic Arts, March, 1922.)

Engravings marked "J" were lent by Robert Underwood Johnson, those marked "H" were lent by Arthur N. Harlow and all other by Mr. Cole.

OLD ITALIAN MASTERS

ALBERTINELLI, MARIOTTO, 1474-1517

1. The Salutation, Uffizi Gallery, Florence

ARETINO SPINELLO, 1330-1410

2. Battle of St. Ephesius Against the Pagans of Sardinia, Campo Santo, Pisa

ANGELICO, FRA, 1387-1455

3. Christ Enthroned, Chapel of the Madonna di San Brizio, Orvieto. Detail from the Last Jedgment, Academy of Fine Arts, Florence
4. The Annunciation, Museum of San Marco

BARTOLOMMEO, FRA DELLA PORTA

5. Mary Magdalene, Palazzo Publico, Lucca

BELLINI, GIOVANNI, 1427?-1516

6. Madonna and Child, Church of S. Zaccaria, Venice

ACADEMY NOTES

7. Madonna and Child, Altarpiece in Sacristy of Sta. Maria Gloriosa de' Frari, Venice

BOTTICELLI (ALESSANDRO FILIPEPI), 1446-1515

8. Madonna and Child, Louvre, Paris

8b. Detail of Madonna and Child, Louvre, Paris

9. Head of Spring from the "Allegory of the Seasons," Academy of Fine Arts, Florence

10. The Three Graces from the "Allegory of the Seasons," Academy of Fine Arts, Florence

BYZANTINES, THE

11. Saint Agnes, Byzantine Mosaic of the Sixth Century, Church of San Apollinare Nuovo, Ravenna

12. Byzantine Manuscript Illuminations, Plutio 6, Codice 23, Laurentian Library, Florence

CARPACCIO, VITTORE, 1440-1520

13. The Legend of St. Ursula, Academy at Venice

CREDI, LORENZO DI, 1459-1537?

14. Portrait of Verrocchio, Uffizi Gallery, Florence

CIMABUE, GIOVANNI, 1240-1302?

15. Madonna and Child, Rucellai Chapel, Church of Santa Maria Novella, Florence
16. Madonna and Child, Academy of Fine Arts, Florence

CORREGGIO (ANTONIO ALLEGRI) 1494-1534

17. Madonna and Child In Glory, Uffizi Gallery, Florence

DUCCIO, 1260-1430

18. The Three Marys, "He Is Not "Here," Opera del Duomo, Siena
19. The Incredulity of St. Thomas, Opera del Duomo, Siena
20. Burial of the Virgin, Opera del Duomo, Siena

FABRIANO, GENTILE DA 1347?-1427

21. The Adoration of the Kings, Academy of Fine Arts, Florence

FRANCIA, (FRANCESCO DI MARCO RAIBOLINI), 1450-1518

22. An Unknown Man, Pitti Gallery, Florence
23. Princess Vitelli, New Haven Museum

GADDI, TADDEO, 1259?-1332

24. Music, Spanish Chapel of Santa Maria Novella,Florence

GHIRLANDAIO, 1449-1494

25. St. Jerome, Church of the Ognissanti, Florence

GIORGIONE (GIORGIO BARBARELLI), 1472?-1511

26. Knight of Malta, Uffizi Gallery, Florence

26B. St. Liberalis, Castel Franco, Italy

27. The Concert, Pitti Gallery, Florence

GIOTTO, 1276-1336

28. Head of Christ, Detail from Fresco, Chapel of the Arena, Padua

29. Mary and Elizabeth, Detail from "The Visitation," Chapel of the Arena, Padua

30. The Salutation of Mary and Elizabeth, Chapel of the Arena, Padua

31. Death of St. Francis, Bardi Chapel, Santa Croce, Florence

32. Ascension of St. John the Evangelist, Peruzzi Chapel, Santa Croce, Florence.

GOZZOLI, BENOZZO, 1420-1498

33. Group of Angels, Chapel of the Riccardi Palace, Florence

34. Portrait of Benozzo Gozzoli by himself, Chapel of the Riccardi Palace, Florence

LIPPI, FRA FILIPPO, 1402-12-1469

35. The Virgin Adoring the Infant Christ, Uffizi Gallery, Florence

LIPPI, FILIPPINO, 1457-1505

36. The Madonna Appearing to St. Bernard, Church of La Badia, Florence

LORENZETTI, AMBROGIO, 1275-1348

37. Madonna and Child, Sacristy of the Church of S. Francesco, Siena

LOTTO, LORENZO, 1480-1554

38. The Three Ages of Man, Pitti Gallery, Florence

LUINI, BERNARDINO, 1475-1533

39. St. Apollinia, Church of Monastero Maggiore, Milan

MANTEGNA, ANDREA, 1431-1506

40. The Circumcision, in the Tribune of the Uffizi Gallery, Florence

MASACCIO (TOMASO DI SER GIOVANNI GUIDI), 1402-1428

41. The Expulsion from Paradise, Church of S. Maria del Carmine, Florence

42. The Tribute Money, Church of S. Maria del Carmine, Florence

MEMMI, SIMONE, 1283-1344

43. St. Catherine of Alexandria, Library of the Seminario at Pisa
44. Three Heads, Spanish Chapel of Santa Maria Novella, Florence

MICHELANGELO BUONAROTTI, 1474-1564

45. Delphian Sibyl, Fresco on the Ceiling of the Sistine Chapel, Rome
46. Cumæan Sibyl, Fresco on the Ceiling of the Sistine Chapel, Rome

ORCAGNA (ANDREA DI CIONE), 1308-1368

47. Figure of the Virgin, Santa Maria Novella, Florence
48. Group from the "Paradise," Santa Maria Novella, Florence
48B. Detail from "Paradise," Santa Maria Novella, Florence

PERUGINO (PIETRO VANNUCCI), 1446-1523

49. St. Raphael, Academy of Fine Arts, Florence

RAPHAEL (RAFAELLO DI GIOVANNI SANTI), 1483-1520

50. Aeneas Group, in the Vatican
51. Parnassus, in the Vatican
52. Portrait of Madalena Doni, Pitti Gallery, Florence

53. The Madonna of the Goldfinch, Uffizi Gallery, Florence

SARTO, ANDREA DEL, 1487-1531

54. St. Agnes, in the Pisa Cathedral

55. Two Angels, Florence Academy

SIGNORELLI, LUCA, 1441-1523

56. Angel Sounding the Trumpet, from the Fresco in the Duomo, Orvieto

TINTORETTO (JACOPO ROBUSTI) 1518-1594

57. The Miracle of St. Mark, Academy of Fine Arts, Venice

58. Death of Abel, Academy of Fine Arts, Venice

TITIAN (TIZIANO VECELLI), 1477-1576

59. La Bella, Pitti Palace, Florence

59B. Detail from Sacred and Profane Love, Borghese Villa, Rome

60. The Entombment, The Louvre, Paris

61. L'Homme aux Gants, The Louvre, Paris

VERONESE, PAUL, 1528-1588

62. Venice Enthroned, Academy at Venice

VERROCCHIO, ANDREA DEL, 1435-1488

ACADEMY NOTES

63. Detail from The Baptism of Christ, Academy of Fine Arts, Florence
64. The Goldsmith, Pitti Gallery, Florence
65. A Detail from the Unfinished Picture, The Adoration of the Magi, Uffizi Gallery, Florence

OLD DUTCH AND FLEMISH MASTERS

BOL, FERDINAND, 1616-1689

66. Portrait of a Man, Louvre, Paris

CUYP, AELBERT, 1620-1691

67. Landscape, Louvre, Paris

DOU, GERARD, 1613-1675

68. The Night School, Ryks Museum, Amsterdam

FLINCK, GOVERT, 1615-1675

69. Portrait of a Young Girl, Louvre, Paris

HALS, FRANS

70. Banquet of the Officers of the Corps of the Archers of St. Andrew, Municipal Museum, Haarlem
71. The Jester, Ryks Museum, Amsterdam
72. The Jolly Man, Ryks Museum Amsterdam

HOBBEMA, MEYNDERT, 1638-1709

73. The Avenue, Middelharnis, Holland, National Gallery, London

HOOCH, PIETER DE, 1630-1677

74. The Buttery, Ryks Museum, Amsterdam

ACADEMY NOTES

MAES, NICOLAES, 1631-1693

75. The Spinner, Ryks Museum, Amsterdam

METSU, GABRIEL, 1630-1667

76. Un Militaire Recevant Une Jeune Dame, Louvre, Paris
77. Lace Maker, Dresden Gallery

78. MASSYS, QUENTIN His Second Wife, Uffizi Gallery, Florence

POTTER, PAUL, 1625-1654

79. The Young Bull, The Hague Museum

REMBRANDT, 1606-1669

80. Detail from "The Night Watch," Ryks Museum, Amsterdam
81. A Philosopher in Meditation, Louvre, Paris
82. Detail from "The Supper at Emmaus," Louvre, Paris
83. The Supper at Emmaus, Louvre, Paris
84. Portrait of a Woman, Louvre, Paris
85. Saskia, Widener Gallery, Elkins Park, Pa.
86. Holy Family, Berlin Museum
87. Portrait of Himself, Widener Collection, Philadelphia

RUBENS, PETER PAUL, 1577-1640

88. Helen Fourment and Her Children, Louvre, Paris
89. The "Chapeau de Paille," National Gallery, London
90. Portrait of Jacqueline de Caestre, Brussels Museum

STEEN, JAN, 1626-1679

91. The Feast of St. Nicholas, Ryks Museum, Amsterdam

TENIERS, DAVID THE YOUNGER, 1610-1690

92. Afternoon, Antwerp Museum

TERBURG, GERARD, 1617-1681

93. The Lute Player, Cassel Gallery

VAN DER HELST, BARTHOLOMEUS, 1613-1670

94. Portrait of Paul Potter, The Hague Museum

VAN DYCK, ANTHONY, 1599-1641

95. Portrait of a Lady and Child, Louvre, Paris
96. The Madonna of the Donors, Louvre, Paris
97. Portrait of Richardot and His Son, Louvre, Paris
98. Dutchens Cataneo, Widener Collection, Philadelphia

99. Portrait of Snyder's Wife, Frick Collection, New York

VAN OSTADE, ADRIAAN, 1610-1685

100. The Fish Market, Louvre, Paris

VAN RUISDAEL, JACOB, 1628-1682

101. The Bush, Louvre, Paris

VER MEER, JAN OF DELFT, 1632-1675

102. Lady Weighing Pearls, Widener Collection, Philadelphia

103. Lady at Spinet, National Gallery, London

OLD ENGLISH MASTERS

BEECHEY, SIR WILLIAM

104. Brother and Sister, Louvre, Paris

CONSTABLE, JOHN

105. Hampstead Heath, Museum of Albert and Victoria, London

106. The Hay-Wain, National Gallery, London

107. The Cornfield, National Gallery, London

108. Waterloo Bridge, The Thames, Royal Academy, London

COTMAN, JOHN SELL

109. Fishing Boats Off Yarmouth, Colman Collection, Norwich, England.

110. The Breakdown, Colman Collection, Norwich, England

GAINSBOROUGH, THOMAS

111. Mrs. Sheridan and Mrs. Tickell (Sisters), Dulwich Gallery, England

112. Mrs. Graham, National Scottish Gallery, Edinburgh

113. The Watering Place, National Gallery, London

114. Portrait of Mrs. Siddons, National Gallery, London

ACADEMY NOTES

HOGARTH, WILLIAM

115. Marriage à la Mode (Detail), National Gallery, London
116. Garrick and Wife, Windsor Castle, Windsor, England
117. Portrait of Himself, National Portrait Gallery, London
118. Shrimp Girl, National Gallery, London

HOPPNER, JOHN

119. Princess Sophia, Windsor Castle, Windsor, England
120. Countess of Oxford, National Gallery, London
121. Portrait of William Pitt, Lord Rosebery Collection, London
122. Lady Mildmay, privately owned, New York

LAWRENCE, SIR THOMAS

123. Lady Derby (Miss Farren), Morgan Collection, New York
124. The Sisters, privately owned, London
125. Duke of Wellington, Collection of Lord Rosebery, England
126. Mrs. Siddons, National Gallery, London
127. Lady Pitt, Frick Collection, New York

LANDSEER, SIR EDWIN

128. Portrait of Dr. John Allen, National Portrait Gallery, London
129. Shepherd's Chief Mourner, Museum of Albert and Victoria, London

LESLIE, CHARLES ROBERT

130. Queen Catherine of Argon, Royal Academy, London

MORLAND, GEORGE

131. The Halt, Louvre, Paris
132. Stable Interior, National Gallery, London

CROME, JOHN

133. Mousehold Heath, National Gallery, London
134. The Windmill, National Gallery, London

OPIE, JOHN

135. Mary Wollstonecraft, National Gallery, London

RAEBURN, HENRY

136. Lady in White, National Gallery, London
137. Mrs. Scott-Moncrieff, National Scottish Gallery, Edinburgh
138. Lord Newton, National Scottish Gallery, Edinburgh

139. Lady and Son, privately owned, James Ross, Montreal

REYNOLDS, SIR JOSHUA

140. Georgiana, Duchess of Devonshire, Althorpe House, England
141. Lord Heathfield, National Portrait Gallery, London
142. Duchess of Devonshire and Child, Chatsworth House, England
143. Lady Cockburn and Family, National Gallery, London
(Now removed by heirs)
144. Portrait of a Lady, Montreal Gallery
145. A Lady, National Gallery, London

ROMNEY, GEORGE

146. Mrs. Davies, privately owned, London
147. Lady Derby, privately owned, London
148. Parson's Daughter, National Gallery, London

TURNER, JOSEPH MALLORD WILLIAM

149. Ulysses Deriding Polyphemus, National Gallery, London
150. Building of Carthage, National Gallery, London
151. Frosty Morning, National Gallery, London

152. The Temeraire Tugged to her Last Berth, National Gallery, London

WILKIE, SIR DAVID

153. The Refusal, South Kensington Museum, London

154. Boys Digging out a Rat, Museum of the Royal Academy, London

WILSON, RICHARD

155. On the River Wye, National Gallery, London

156. Cicero's Villa, privately owned, London

OLD SPANISH MASTERS

CANO, ALONZO

157. Madonna and Child, Cathedral at Seville

GOYA, y LUCIENTES, 1748-1828

158. Les Belles au Balcon, Marchand Collection in Paris
159. Spanish Lady, National Gallery, London
160. Washerwomen, Prado Museum, Madrid

GRECO, (EL), 1548-1625

161. St. Martin and Beggar, Original in the Widener Collection, Philadelphia
162. The Stripping of Christ, Toledo Cathedral, Spain
163. Self Portrait, Seville Museum
164. His Daughter, Private Collection, London

MORALES, LUIS DE

165. Virgin and Child, Bosch Collection, Madrid
166. Madonna of the Little Bird, Bosch Collection, Madrid

MURILLO, BARTOLOME, 1618-1682

167. Teaching of the Virgin by St. Anna, Prado Museum, Madrid

168. Joseph and the Child Jesus, Seville Museum
169. Holy Family of the Little Bird, Prado Museum, Madrid
170. Adoration of Shepherds, Seville Museum
171. Prodigal Son, Prado Museum, Madrid
172. St. John the Baptist, Prado Museum, Madrid
173. Flower Girl, Dulwich Gallery, England
174. Conception of the Virgin, Prado Museum, Madrid

RIBERA, JOSE, 1588-1658

175. Assumption of the Virgin, Fine Arts Museum, Madrid

VELASQUEZ, DIEGO RODRIGUEZ, 1599-1660

176. Philip IV as Hunter, Prado Museum, Madrid
177. Philip IV as King, Frick Collection, New York
178. Young Man, Duke Wellington Gallery, Hyde Park, London
179. Pope Innocent X, Doria Palace, Rome
180. Menippas, Prado Museum, Madrid

ACADEMY NOTES

181. Surrender of Breda, detail from "The Lances," Madrid
182. Don Baltasar Carlo, Prado Museum, Madrid
183. Olivares, Prado Museum, Madrid
184. The Spinners, Prado Museum, Madrid
185. Young Man, Collection of Sir Wm. Van Horne, Montreal, Canada

ZURBARRAN, FRANCISCO

186. St. Catherine in Prayer, Collection of the Infanta of Spain, Madrid
187. St. Agnes. Berlin
188. St. Elizabeth, Smith Barrie Collection, London

FRENCH MASTERS

AMAN-JEAN, EDMOND

189. Lady in White, Petit Palais, Paris

190. Study of His Wife, Luxembourg Museum, Paris

BAIL, JOSEPH

191. Pickling, Petit Palais, Paris

CARRIERE EUGENE

192. The Kiss, Museum l'Art Decoratif, Paris

193. La Maternité, Luxembourg Museum, Paris

194. The Kiss of Peace, property of International Conciliation Society

CHARDIN, JEAN-BAPTISTE

195. Grace Before Meals, Louvre, Paris

COROT, JEAN-BAPTISTE

196. The Bathers, Collection of M. Briot, Paris

DAVID, JACQUES-LOUIS

197. Madame Récamier, Louvre, Paris

DELACROIX, EUGENE

198. Barque of Dante, Louvre, Paris

DELAUNAY, JULES-ELIE

199. Ophelia, Louvre, Paris

DROLLING, MARTIN

200. Interior of a Kitchen, Louvre, Paris

FRAGONARD, JEAN-HONORE

201. La Lecture, Louvre, Paris

GERARD, FRANCOIS-PASCAL

202. Madame Recamier, Hotel de Ville, Paris

203. Comtesse d'Angeli, Louvre, Paris

GERICAULT, JEAN-LOUIS-ANDRE

204. Raft of the Medusa, Louvre, Paris

GIRODET-TRIOSON, ANNE LOUIS

205. Burial of Atala, Louvre, Paris

GREUZE, JEAN-BAPTISTE

206. The Broken Pitcher, Louvre, Paris

207. The Broken Mirror, Wallace Collection, London

INGRESS, JEAN-AUGUSTE-DOMINIQUE

208. Jeanne d'Arc, Louvre, Paris

MIGNARD, PIERRE

209. Marie de Bourbon, Museum of Versailles, France

MILLET, JEAN-FRANCOIS

210. Peasant Sewing a Sheepskin, Frick Gallery, New York

211. Children Playing, Collection of James Ross, Esq., Montreal

NATTIER, JEAN-MARC

212. Madame Sophie, Museum of Versailles, France

POUSSIN, NICHOLAS

213. Shepherds of Arcadia, "I too once lived in Arcady," Louvre, Paris

PRUD'HON, PIERRE PAUL

214. Elise, Sister of Napoleon, Rouart Collection, Paris

PRAUD'HON, PIERRE-PAUL

215. Marie Leszczinska, Louvre, Paris

LE BRUN VIGEE

216. Madame Le Brun and Daughter, by herself, Louvre, Paris

217. Portrait of Duchess Crussol, Louvre, Paris

WATTEAU, JEAN-ANTOINE

218. La Finette, Louvre, Paris

219. The Lover's Delay, Louvre, Paris

MISCELLANEOUS

220. George Washington, by W. S. Conrow, engraved for the George Washington Insurance Company
221. Thomas Jefferson, by Gilbert Stuart, engraved in 1925 Trumbull
222. Alexander Hamilton Trumbull, engraved in 1922
223. Abraham Lincoln, engraved 1919.
224. Woodrow Wilson, by John Singer Sargent, engraved 1918
225. Rodin, by John Singer Sargent, engraved 1926
(This is Publication No. 2 of The Print Club of Philadelphia)
226. John D. Rockefeller, Sr., by John Singer Sargent, engraved 1921
227. Louis Pasteur, by A. Edelfelt, engraved 1925
228. Oliver Wendell Holmes, by Wyatt Eaton
229. Timothy Cole, by Wyatt Eaton, engraved at Venice, 1892
230. Robert Underwood Johnson, after photograph, engraved 1923
231. Mary Baker Eddy, from photograph, engraved for the Christian Science Publishing Society
232. The Mill, by Rembrandt, engraved 1920 from the Widener Collection, Philadelphia

AND MONOGRAPHS

233. Mona Lisa, by Leonardo da Vinci, The Louvre, Paris
234. Plenty, by Kenyon Cox, National Museum, Washington
235. Lowlands, by J. Francis Murphy, engraved 1918
236. Portrait of Mrs. Phipps, by John Singer Sargent, Phipps Collection, New York
237. The Reader, by John Heming Fry, engraved 1917
238. Life, by Edward Howland Blashfield
239. Death and the Sculptor, by Daniel Chester French, Memorial to Martin Millmore
240. Amor-Caritas by Augustus Saint-Gaudens, Morgan Tomb, engraved 1917
241. The Connoisseur, by Harry Willson Watrous, engraved 1917
242. Repose in Egypt, by Ludwig Knaus, Metropolitan Museum, New York
243. Madonna and Child, by Mary Lizzie Macomber, Original painting in Boston (now destroyed)
244. The Calmady Children, by Sir Thomas Lawrence, Metropolitan Museum, New York, engraved 1926

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